

FJH PIANO TEACHING LIBRARY

# GIFTS OF ASIA

FOLK MUSIC FROM CHINA, JAPAN, KOREA, AND TAIWAN

Compiled and arranged by Emilie Lin

LATE ELEMENTARY/EARLY INTERMEDIATE



T H E  
F·J·H  
MUSIC  
COMPANY  
I N C.

Frank J. Hackinson



### **Emilie Lin**

Emilie Lin shares her love of music through piano teaching, performing, composing, and arranging. Her goal as a composer and arranger is to create exciting, engaging pieces that make the process of learning and teaching music a fun and joyful adventure. As an independent music educator and cognitive psychologist, Emilie fosters her students' love of music by customizing curriculum according to each student's learning style, interests, and developmental stage. Guiding her students to become more conscientious during the learning process is also central to her teaching.

*A magna cum laude* from Carleton College, Emilie graduated with distinction in psychology and honors in music performance. In addition to her master's degree and Ph.D. degree in cognitive psychology from the University of Illinois (Urbana-Champaign) with University Fellowship, Emilie has a master's degree in piano performance with full scholarship from the University of Michigan. She has won concerto competitions at both Carleton College and the University of Michigan.

Emilie is a member of the Music Teachers National Association and has served as an adjudicator in local student events. She currently resides in Michigan with her husband, Greg McConville, and two sons, Peter and Ethan.

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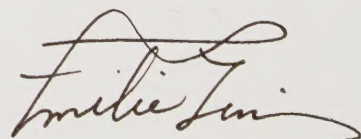
## Notes from the Composer

Since 2002, the Michigan Taiwanese American Organization (MiTAI) has sponsored an annual Taiwanese Music Festival in which a select group of pre-college students perform Taiwanese folk music. I personally participated in the Festival a few times, both as an audience member and as a judge, and the idea of sharing my birth country's folk music with other students in the United States and beyond has been very appealing to me. However, the published music that I was aware of was beyond the grasp of typical students. When I approached FJH about creating simpler piano arrangements of Taiwanese folk songs, they quickly and enthusiastically embraced the idea, and requested that I include folk songs from China, Japan, and Korea as well. Thus, the project "Gifts of Asia" was born.

During my research and compilation for this publication, I decided not to include lyrics for all the folk songs because much meaning can be lost in the translation process, and it is difficult to translate many of these songs verse for verse. Accordingly, I opted to include a simple summary relating the substance of each song.

It is my hope that "Gifts of Asia" will introduce you and the western world to some of the best-loved Asian folk tunes. With a relatively broad range of musical expression and mood, I believe students and teachers alike will find many pieces that resonate in their hearts and souls.

"Gifts of Asia" could not have been completed without the help of these people: Christopher and Yuki Harding, Hyewoon Lim, Sunny Chapel, Mrs. In-Joo Yoon, Yukiko Meldrum, Hui-Hsuan Chao, J. P. Zhang, Julie Chen, Amy Zhang, Jin Choi, Lubin Zhuang, Robert Schultz, my husband Greg McConville, and my parents. Thank you from the bottom of my heart for all your support and suggestions.

A handwritten signature in cursive script, appearing to read "Julie Chen".

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# At a Far Away Place

(Zai Na Yao Yuan De Di Fang)

*This song is about someone longing for a popular young woman  
(from a far away place) whom many people love.*

Chinese Folk Song  
from Qinghai Province

With a sense of longing (♩ = ca. 92)

The piano score is written for a grand piano in 4/4 time. It consists of three systems of music. The first system (measures 1-4) features a treble staff with a whole rest and a bass staff with a melodic line starting on G4, moving up stepwise to D5, then down to G4. Dynamics include *p* (piano) and *mp* (mezzo-piano). The second system (measures 5-8) continues the melodic line in the treble staff, with a long slur over measures 5-7. The bass staff has a whole note G3 in measure 5, followed by a melodic line in measures 6-8. The third system (measures 9-12) shows the treble staff with a melodic line that includes triplets and slurs. The bass staff has whole notes G3 in measures 9-11, followed by a whole note G3 in measure 12. Fingerings are indicated with numbers 1-5. A box with the number 5 is placed above the first measure of the second system, and a box with the number 9 is placed above the first measure of the third system.

13

2

*p*

*mf*

5

3

Detailed description: This system contains measures 13 through 16. Measure 13 features a treble clef with a half note G4 (finger 2) and a bass clef with a half note F3 (finger 5). A slur connects the two notes. Measure 14 has a whole rest in the treble and a half note E3 (finger 5) in the bass. Measure 15 has a whole rest in the treble and a half note D3 (finger 5) in the bass. Measure 16 has a half note G4 (finger 2) in the treble and a half note F3 (finger 5) in the bass. A slur connects the two notes. Dynamics are *p* at the start and *mf* at the end.

17

5

5

Detailed description: This system contains measures 17 through 20. Measure 17 has a half note G4 (finger 2) in the treble and a half note F3 (finger 5) in the bass. A slur connects the two notes. Measure 18 has a half note E4 (finger 2) in the treble and a half note E3 (finger 5) in the bass. Measure 19 has a half note D4 (finger 2) in the treble and a half note D3 (finger 5) in the bass. Measure 20 has a half note C4 (finger 2) in the treble and a half note C3 (finger 5) in the bass. A slur connects the two notes.

21

3 2

3

1 3

5

1

Detailed description: This system contains measures 21 through 24. Measure 21 has a half note G4 (finger 2) in the treble and a half note F3 (finger 5) in the bass. A slur connects the two notes. Measure 22 has a half note E4 (finger 2) in the treble and a half note E3 (finger 5) in the bass. Measure 23 has a half note D4 (finger 2) in the treble and a half note D3 (finger 5) in the bass. Measure 24 has a half note C4 (finger 2) in the treble and a half note C3 (finger 5) in the bass. A slur connects the two notes.

25

2

*p*

*rit.*

4 2

5

3

2 5

Detailed description: This system contains measures 25 through 28. Measure 25 has a half note G4 (finger 2) in the treble and a half note F3 (finger 5) in the bass. A slur connects the two notes. Measure 26 has a whole rest in the treble and a half note E3 (finger 5) in the bass. Measure 27 has a whole rest in the treble and a half note D3 (finger 5) in the bass. Measure 28 has a half note G4 (finger 2) in the treble and a half note F3 (finger 5) in the bass. A slur connects the two notes. Dynamics are *p* at the start and *rit.* at the end.

# Boat of Tai Lake

(Tai Hu Chuan)

*This song describes a scene in which a boat sails on Tai Lake near sunset.  
At first there is a feeling of stillness, evoked by a mountain and transparent water.  
Then comes the wind—making the reflections on the lake, including the shadow of the moon, vibrate.*

Chinese Folk Song

Peacefully (♩ = ca. 88)

5

9

13

1

2

3

5

*p*

*mp*

17

3 1 2 1 3

2 5 1 5

21

1 3

26

5 1 2 1

2 5

31

3 5 2 1 3

1 5 2 5 1 5

36

1 2

dim. rit. p

2 1 5

# Dance of Youth

(Qing Chun Wu Qu)

*Even though the sun always rises after it sets, and flowers can still bloom after they wither,  
a person's youth is like a beautiful bird that flies away and never returns.*

Chinese Folk Song  
from Xinjiang Province

Spirited (♩ = ca. 116)

17

5

22

*p*

1  
3  
5

27

*mp*

1  
2  
5

32

1.

37

2.

*loco*

# Lift Your Veil

(Xian Qi Ni De Gai Tou Lai)

*A man asks a young woman to lift her veil so that he may see her face. Her face is round like a red apple, her eyebrows are long and curvy like a crescent moon, and her mouth is like a small red cherry.*

Chinese Folk Song  
from Xinjiang Province

With energy and vibrance (♩ = ca. 144)

The piano score for "Lift Your Veil" is written in 4/4 time with a key signature of two sharps (D major). The tempo is marked as "With energy and vibrance (♩ = ca. 144)". The score is divided into four systems, each beginning with a measure number in a box: 5, 9, and 13. The first system includes dynamic markings of *mf* and *f*. The second and third systems continue the melodic and harmonic development. The fourth system begins with a *mp* dynamic and includes a first ending bracket. The score is written for piano with treble and bass staves.

17

4 1

4

*f*

1 2 5

1 3 5

21

1 3 5

25

29

# Raccoon Dog Festival at Shojoji Temple

(Shojoji no Tanuki Bayashi)

Japanese folk stories about tanuki (raccoon dogs) often include comical elements. For example, a tanuki can take various forms (such as that of a man or woman) that bewitch humans. This particular song describes how on a moonlit night, a group of tanuki appears in the garden of a temple and plays drumming music on their bellies—competing with the temple priest who is chanting a service while striking a wooden block.

Japanese Children's Song  
Music by Shinpei Nakayama (1887-1952)  
Lyrics by Ujo Noguchi (1882-1945)

With spirit (♩ = ca. 192)



13

Measures 13-16 of a musical score. The treble clef staff has a whole rest in measure 13, followed by a half note G4 in measure 14, and a quarter note G4 in measure 15. Measures 16-17 contain a triplet of eighth notes (A4, B4, C5) and a quarter note B4. The bass clef staff has a half note G3 in measure 13, followed by a half note F3 in measure 14, and a half note E3 in measure 15. Measures 16-17 contain a half note D3 and a half note C3.

17

Measures 17-20 of a musical score. The treble clef staff has a half note G4 in measure 17, followed by a half note F4 in measure 18, and a half note E4 in measure 19. Measures 20-21 contain a half note D4 and a half note C4. The bass clef staff has a half note G3 in measure 17, followed by a half note F3 in measure 18, and a half note E3 in measure 19. Measures 20-21 contain a half note D3 and a half note C3.

21

Measures 21-24 of a musical score. The treble clef staff has a half note G4 in measure 21, followed by a half note F4 in measure 22, and a half note E4 in measure 23. Measures 24-25 contain a half note D4 and a half note C4. The bass clef staff has a half note G3 in measure 21, followed by a half note F3 in measure 22, and a half note E3 in measure 23. Measures 24-25 contain a half note D3 and a half note C3.

25

Measures 25-28 of a musical score. The treble clef staff has a half note G4 in measure 25, followed by a half note F4 in measure 26, and a half note E4 in measure 27. Measures 28-29 contain a half note D4 and a half note C4. The bass clef staff has a half note G3 in measure 25, followed by a half note F3 in measure 26, and a half note E3 in measure 27. Measures 28-29 contain a half note D3 and a half note C3.

29

5

33

2 4 3 1

37

1 1 3 2

2

41

mf

3 1 1

5

# Cherry Blossoms

(Sakura)

The lyrics tell of a scene of cherry blossoms in full bloom in springtime. They describe the image as "a mist, or clouds," and also mention the flowers' fragrance. Such a spectacular view of the cherry blossoms can only inspire people to "come now and look" and admire its beauty.

Japanese Folk Song

Calmly (♩ = ca. 69)

5

*mp espressivo*

10

15

*mf* *mp* *rit.* *p*

# Soap Bubbles

(Shabondama)

*The lyrics describe how some soap bubbles float upward while others pop and disappear quickly. There is a plea that asks the wind not to blow, so that the bubbles can drift higher and higher into the sky.*

Japanese Children's Song  
 Music by Shinpei Nakayama (1887-1952)  
 Lyrics by Ujo Noguchi (1882-1945)

Joyfully (♩ = ca. 144)

The first system of the musical score is in 4/4 time. The treble clef staff begins with a melodic line starting on G4, moving up stepwise to D5, then down to C4. The bass clef staff provides a harmonic accompaniment with chords. A first ending bracket labeled '1' spans the first two measures of the treble staff. The dynamic marking *mf* is placed below the first measure.

The second system continues the melody. The treble staff has a first ending bracket labeled '1' over the first measure and a second ending bracket labeled '3' over the next two measures. The bass staff continues with chords. The dynamic marking *f* is placed below the first measure.

The third system features a change in the treble staff, which now plays chords. The bass staff has a melodic line with a first ending bracket labeled '3' over the first measure and a second ending bracket labeled '4 2' over the next two measures. The dynamic marking *mf* is placed below the first measure.

13

17

21

*f*

25

*mf*

*rit.*

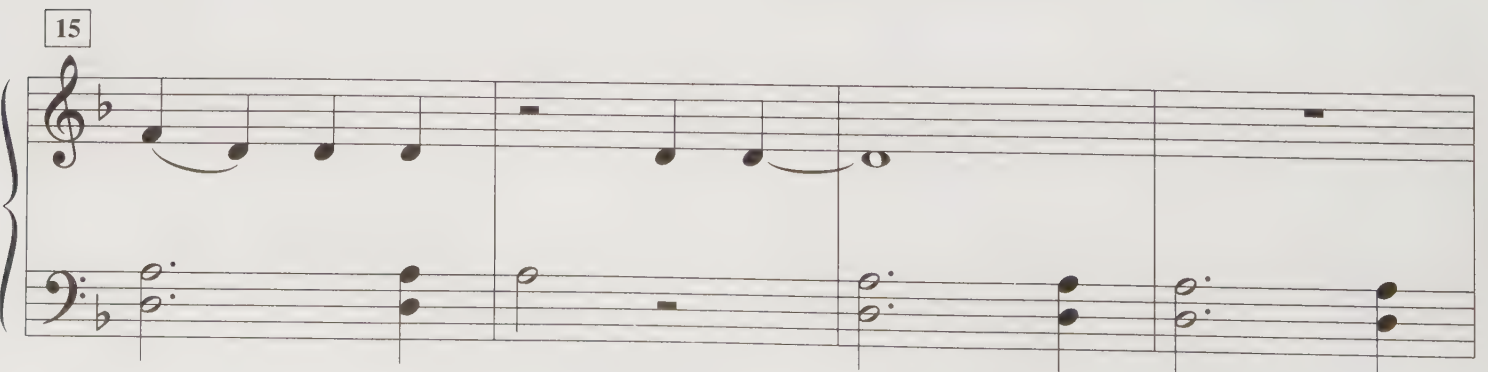
# Let's Harvest, Hooray!

(Ong Hey Ah)

*During the harvest, farmers sing this song and shout "Ong Hey Ah!" rhythmically, to energize each other and make the labor more enjoyable.*

**Korean Folk Song  
from Kungsangdo Province**

**Lively** (♩ = ca. 112)



19

Measures 19-22 of a musical score. The piece is in B-flat major (two flats) and 4/4 time. Measure 19 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment of dotted half notes.

23

Measures 23-27 of the musical score. The melodic line in the right hand continues with eighth and quarter notes, including some beamed eighth notes. The left hand accompaniment remains consistent with dotted half notes.

28

Measures 28-31 of the musical score. A mezzo-forte (*mf*) dynamic marking appears at the start of measure 28. The right hand has rests in measures 28 and 29, followed by a melodic phrase in measures 30 and 31. The left hand accompaniment continues with dotted half notes.

32

Measures 32-35 of the musical score. The right hand has a rest in measure 32, followed by a melodic line in measures 33 and 34, and a half note in measure 35. The left hand accompaniment continues with dotted half notes. The piece concludes with a double bar line at the end of measure 35.

# Arirang

*This song, the most popular of several “Arirangs,” comes from Kyonggi Province and is named after a small hill near Seoul. Other “Arirangs” have titles that begin with the name of their originating province or region such as “Kangwon Do Arirang,” where “Do” means “Province.” This particular song, however, is typically referred to as “Arirang”.*

## Secondo

Korean Folk Song  
from Kyonggi Province

Moderately (♩ = ca. 104)

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a measure number in a box at the beginning of the first staff. The first system starts at measure 1 and includes a dynamic marking of *mp*. The second system starts at measure 5. The third system starts at measure 9 and includes a dynamic marking of *mf*. The fourth system starts at measure 13 and includes a dynamic marking of *mp*. The score features a variety of musical notations including eighth notes, quarter notes, and chords, with some measures containing triplets. The bass clef is used throughout.

# Arirang

*This song, the most popular of several "Arirangs," comes from Kyonggi Province and is named after a small hill near Seoul. Other "Arirangs" have titles that begin with the name of their originating province or region such as "Kangwon Do Arirang," where "Do" means "Province."*

*This particular song, however, is typically referred to as "Arirang".*

## Primo

Korean Folk Song  
from Kyonggi Province

Moderately (♩ = ca. 104)

The musical score for 'Arirang' is presented in a piano arrangement. It consists of four systems of music, each beginning with a measure number in a box: 1, 5, 9, and 13. The time signature is 3/4, and the tempo is marked 'Moderately (♩ = ca. 104)'. The first system starts with a mezzo-forte (mf) dynamic. The second system features a forte (f) dynamic. The third system returns to mezzo-forte (mf). The score is written for piano, with a melody in the right hand and a supporting bass line in the left hand. A large slur is placed over the first four measures of each system, indicating a continuous melodic line. The notation includes various note values, rests, and ties, typical of a folk song arrangement.

Secondo

17

*f*

21

*mf*

25

*mp*

29

*mp*

33

*p* *rit.*

# Primo

17

*mp*

1

3

21

25

*f*

5

2

29

*mf*

33

*mp*

*rit.*

3

2

# Three Bears

(Gòm Saemari)

Many Korean children learn this song along with some rhythmic movement in kindergarten. The song describes a family of bears in which the daddy bear is chubby, the mommy bear is skinny, and the baby bear is cute.

## Korean Children's Song

Joyfully (♩ = ca. 126)

The musical score is written for piano in 4/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system starts with a mezzo-forte (mf) dynamic and a tempo marking of 'Joyfully (♩ = ca. 126)'. It features a melodic line in the treble staff and a supporting bass line. A slur covers measures 1 through 4. Measure numbers 1 and 2 are indicated below the bass staff. The second system begins at measure 3, marked with a box containing the number 3. It continues the melody and bass line, with a forte (f) dynamic starting at measure 5. A slur covers measures 3 through 6. Measure number 1 is indicated below the bass staff. The third system begins at measure 6, marked with a box containing the number 6. It continues the melody and bass line, with a slur covering measures 6 through 8. Measure number 1 is indicated below the bass staff.

9

*mp* *cresc.*

1 5

12

2

15

*f* *mf*

1 2 1

18

1 2

# Farm Song of Heng Chun

(Hing Tsun Ging Long Gwa)\*

*This song has no known title. The tune originated in Heng Chun (Forever Spring), a city in southern Taiwan. The lyrics describe the scenery on a farm: green fields, water buffalo, and young men and women at work. The singer is optimistic that this year will bring a great harvest.*

Taiwanese Folk Song

With confidence (♩ = ca. 116)

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system (measures 1-4) is marked *p* (piano). The second system (measures 5-8) is marked *mf* (mezzo-forte). The third system (measures 9-12) continues the *mf* dynamic. The score includes various musical notations: slurs, fingerings (1, 3, 8), and dynamic markings. The key signature has one flat (B-flat).

\* Heng Chun Geng Nong Ge in Mandarin.

13

*f*

17

*mf*

21

*p*

25

*rit.*

*The language of the aboriginal Taiwanese people is unique and very rarely do we find written translations. This folk song has been translated as “Dance of Joy and Happiness,” as people often dance and look happy while they sing it.*

## Aboriginal Taiwanese Folk Song

[illegible]

4

Example 4

Musical score for Exercise 7, measures 1-4. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a repeat sign at the end of measure 4. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. The bass staff has a large oval encompassing the first two measures, indicating a sustained or repeated bass line.

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15

*f*

19

*f*

23

*p*

27

*cresc.*

*ff*

8<sup>va</sup> - - - - -

# The Sky Is Dark

(Ti O O)\*

*This is one of the first Taiwanese folk songs I learned to sing. The story goes like this: The sky is dark, it is about to rain, and an elderly man (a grandpa figure) tries to dig up taro roots with a hoe. Instead of taro, he catches a fish! How interesting! Grandpa wants to cook the fish with salt, but grandma wants it plain. They wrestle and accidentally break a pot. The music mimics the sounds of the pot breaking and the couple's laughter.*

## Secondo

Taiwanese Folk Song

With humor (♩ = ca. 184)

Play both hands one octave lower than written

5 1

*f*

1 5

5

4 3

*p*

10

3 2

4 3

5

5

15

5

5

\* Tian Hei Hei in Mandarin

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# The Sky Is Dark

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## Primo

## Taiwanese Folk Song

With humor (♩ = ca. 184)

The musical score is written for piano and voice. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'With humor (♩ = ca. 184)'. The score is divided into four systems, each starting with a measure number in a box: 5, 10, and 15. The piano accompaniment includes dynamics such as *f* (forte) and *mp* (mezzo-piano). The vocal line includes fingerings (1, 3, 1) and a triplet marking.

\* Tian Hei Hei in Mandarin

## Secondo

20

4

*mf*

25

*p*

29

33

2

*f*

3

37

(the couple begins to wrestle)

1

## Primo

20 *f*

25 *mp*

29

33 *f*

37 *(the couple begins to wrestle)*

*(a pot breaks)*

15<sup>ma</sup>

8<sup>va</sup>

## Secondo

*(they begin to laugh with "Wha ha ha")*

41

*p* *cresc.* *f*

47

1

52

2 1 4

57

*p*

1 5

62

*f* *p*

1 5

## Primo

41 *(they begin to laugh with "Wha ha ha")*

*mp loco* *cresc.* *f*

47 *p*

52

57

62 *f* *p* *8va*



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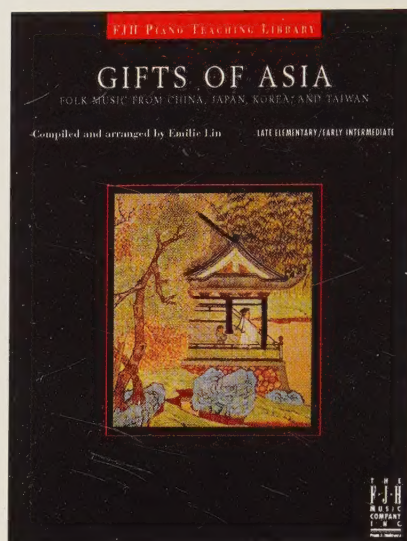
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